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American Art News

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SPECIAL ANNOUNCEMENT.

The "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The remaining Summer MONTHLY issues will be published on Saturdays, August 19 and September 16.

EXHIBITIONS

New York.

- Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery**, 479 Fifth Avenue—Antique works of art.
- C. J. Charles**, 251 Fifth Avenue—Works of art.
- Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers**, 302 Fifth Avenue—Works of art.
- Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- V. G. Fischer Gallery**, 467 Fifth Ave.—Selected old and modern masters.
- The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.
- J. & S. Goldschmidt**, 580 Fifth Ave.—Old works of art.
- Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries**, 12 West 40th St.—Old Masters.
- Knoedler Galleries**, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery**, 550 Fifth Avenue—Selected American paintings.
- Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles**, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
- Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.
- The Louis XIV Galleries**, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.
- Arthur Tooth & Sons**, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem**, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

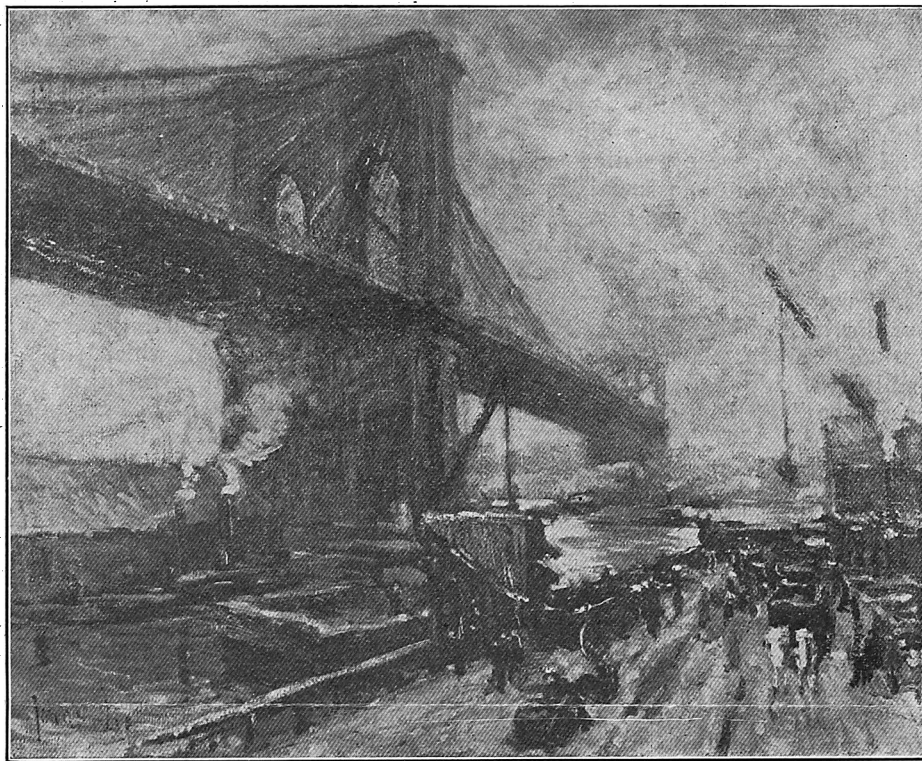
Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

- Julius Bohler, Munich**.—Works of art. High-class old paintings.
- Galerie Heinemann, Munich**.—High-class paintings of German, Old English and Barbizon Schools.
- J. & S. Goldschmidt, Frankfurt**.—High-class antiquities.
- G. von Mallmann Galleries, Berlin**.—High-class old paintings.
- Dr. Jacob Hirsch, Munich**.—Greek

- Kelekian Galleries**.—Potteries, rugs, embroideries, antique jewelry, etc.
- Kleinberger Galleries**.—Old Masters.
- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Tabbagh Freres**.—Art Oriental.
- Reiza Kahn Monif**.—Persian antiques.
- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.
- Stettiner Galleries**.—Ancient works of art.



BROOKLYN BRIDGE
By Jonas Lil.

At the Folsom Gallery.

and Roman antiquities and numismatics.

London.

- P. & D. Colnaghi & Co.**.—Paintings, drawings and engravings by old masters.
- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Netherlands Gallery**.—Old masters.
- Obach & Co.**.—Pictures, prints and etchings.
- Wm. B. Paterson**.—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
- Persian Art Gallery, Ltd.**.—Miniatures, Mss., bronzes, textiles, pottery, etc.
- Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.
- Sackville Gallery**.—Selected Pictures by Old Masters.
- Shepherd Bros.**.—Pictures by the early British masters.
- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.
- Martin Van Straaten & Co.**.—Tapestry, stained glass, china, furniture, etc.

Paris.

- Canessa Galleries**.—Antique art works.
- Compagnie Chinoise Tonying**.—Chinese antique works of art.
- M. Demotte**.—Antiques, works of art.
- Hamburger Fres.**.—Works of Art.

DUVEENS'S NOTABLE PURCHASE.

The executors under the will of the late Charles Wertheimer have sold his rare art collection to Duveen Bros. for a price not stated. Included in the collection are Romney's "Beauty and Art," a portrait of the two daughters of the fourth Duke of Marlborough, Hoppner's "Lady Louisa Manners" and three full length portraits by Gainsborough including that of Lady Petre, and the Viscountess Ligonier, which were greatly admired when shown at Burlington House in 1881. Fine examples of jewelry, the work of sixteenth century workmen, also go to the Duveens, and most of the entire collection of paintings and jewelry will be exhibited in Paris. In his will Mr. Wertheimer expressed a wish that Duveen Bros., who had been keen competitors during his lifetime, should purchase his art collections.

DR. BODE COMING.

Unless the state of his health forbids it Dr. William Bode, the eminent expert and Director of the Kaiser Friedrich Museum of Berlin, will visit New York and some of the large American cities early next winter.

BENGUIAT VS. BENGUIAT.

In the case of Ephraim and Mordecai Benguiat, plaintiffs, against Vital and Leo Benguiat, defendants, on trial before Judge Gavegan, in the Supreme Court, the plaintiffs applied for an injunction and the appointment of a receiver to settle and determine the partnership interests. The defendants moved for an adjournment, and in granting this motion, the court on July 5, passed an order forbidding all persons access to the room in the Manhattan Storage and Warehouse Company, in this city, where the goods of the firm are stored, or from interfering or removing or disposing of any portion of the contents of that room, until this case is finally heard and decided.

THE CHESTERFIELD ARMOR.

A London correspondent writes that the Metropolitan Museum, of this city may become the owner of an ancient suit of armor which has been in the family of Lord Chesterfield since the fifteenth century. It is stated that Mr. J. Pierpont Morgan has deposited with an art dealer in London a sum sufficient to secure an option on the deal, and that if the Museum does not care to take it from Mr. Morgan, he will add it to his own private collection. The armor is inlaid with gold and was made by Jacob Topf, who was armorer to Queen Elizabeth. Early in the present year, when the country seat, "Home Lacy," of Lord Chesterfield, was offered for sale, the armor was catalogued with other contents of the household, but before the day of the sale Mr. Harding, a London art dealer, induced the owner to withdraw the armor from public sale and offered \$5,000 for it, alleging that such a price could not be obtained at auction. To this the owner agreed, but afterwards, learning from experts that he had been tricked, and that its value was greatly in excess of the amount offered, brought suit to have the sale to Harding set aside, upon the ground that the defendant Harding had deceived him as to the value of the armor and won the case.

WHICH IS THE GENUINE?

A recent story cabled from London, based upon a statement made by Mr. John Foster, a merchant of Sydney, Australia, attacks the verity of the famous Gainsborough's Duchess of Devonshire, owned by Mr. Pierpont Morgan. Mr. Foster states that the lady painted by Gainsborough was not Georgiana, the first wife of the fifth duke of Devonshire, but Elizabeth, his second wife, and that it is now in a dealer's gallery in London, and asserts it was given to his father by Elizabeth, who had been his friend and patron. Mr. Foster's father left a statement, in which he said that Sir Thomas Lawrence had applied to him to see the portrait, in order that he might paint a replica; begun by Gainsborough, and this replica it is now claimed is the picture owned by Mr. Morgan. The story and the history of the original picture by Gainsborough, is very interesting and very well known, but there is another side to Mr. Foster's statement, and the following later cable to the New York Sun gives additional light upon the subject: David Croal Thomson, the English art expert who examined the portrait of the Duchess of Devonshire in J. P. Morgan's collection, with C. M. Q. Orchardson, head of the King's College School of Art, when Mr. Morgan bought the picture, says that the portrait is undoubtedly the original painted by Gainsborough, though possibly it was partly repainted by some other hand.

CINCINNATI (OHIO).

The notable pictures owned by Mr. and Mrs. Charles P. Taft have been lent to the Art Museum for the Summer and now hang in the main gallery. There are 70 paintings. The Dutch school is represented by two fine examples of Rembrandt, three of Franz Hals, Van Dyck's "Paolo Adonna," with examples also of Jan Steen and the modern Josef Israels. The three Maris brothers, Weissenbruch and Anton Mauve. Jacob van Ruysdael and Isaack van Ostade are also represented. There are two Millet's, five Corots, several Daubigny's and examples of Decamps, Jules Dupre, L'Hermitte, Rousseau, Fortuny, Cazin and two of Ziem.

Of the early English masters there are rarely fine examples of Reynolds, Gainsborough, Turner, Hoppner, Romney, Raeburn and John Linnell. The only American artist represented is Henry F. Farny, of Cincinnati, with a characteristic Indian subject, "The Song of the Talking Wire." The exhibition is attracting wide and deserved attention, as it seldom happens that people living in an inland city get an opportunity to study at home originals of famous masters in which the Taft collection abounds.

The eighteenth annual exhibition of American artists opened at the Art Museum May 20 and will continue until July 22. The Museum pays the expenses of shipment of all works entered, and runs all risks of loss, so more artists from the East send their work on every year. There are some 272 exhibits, chiefly oils, with a few water-colors, pastel drawings, miniatures, sculptures and black and whites. New York is more than well represented. Paul Dougherty and Charles H. Woodbury have several marines, Colin Campbell Cooper some of his views of city scenes, and Cecilia Beaux, Mary Cassatt, Lillian Genth and Jessie Wilcox Smith all contribute, the latter some of her delightful studies of child life. Among other eastern artists represented are Charles P. Gruppe, E. W. Schofield, Gardner Symons, Frederick Waugh, F. K. M. Rehn, John W. Beatty, Chas. Warren Eaton, Emma Lambert Cooper, Philip L. Hale, Jonas Lie, Arthur W. Dow, C. M. Young, Irving R. Wiles, characteristic Indian, "The Song of the Talking Wire." The exhibition is attracting wide and deserved attention, as it seldom happens that people living in an inland city get an opportunity to study at home originals of famous masters in which the Taft collection abounds.

E. A. Rose, Robert W. Vonnoh, Louis Betts, Edward W. Steichen, W. W. Gilchrist, Jr., Otto Stark, W. L. Lathrop, William M. Paxton, Gari Melchers, Louis Kronberg, Carl Newman, Chas. H. Davis, William M. Chase, Julius Rolshoven, Adamus J. Otts, Edward H. Potthast, Augustus Koopsman, Walter McEwen, Mary Foote, Edward W. Redfield, Edward Dufner, and many others.

Local artists are well represented: L. H. Meakin, president of the Cincinnati Art Club; John Rettig, L. C. Vogt, and Edward H. Potthast, Jr., nephew of the New Yorker, as well as others showing the best of their work. In the miniature display, Harriette Strafer, long in New York, has some good examples, as also Effie Soder, a local artist. In sculpture, George Gray Barnard, Bela L. Pratt, Charles Grafly, Isadore Konti, Bessie Potter Vonnoh, Vernon H. Jones and Laura Halliday have exhibits.

Rhoda Holmes Nichols is painting and teaching at her summer studio Gloucester, Mass.

CHICAGO.

The annual report of the board of trustees of the Art Institute to the governing members at their meeting June 6 shows that 700,000 visited the building during the last year and the receipts amounted to \$202,000, of which the students in the school paid \$69,000. The museum has acquired many fine works during the year, including a collection of ancient Egyptian works of art. Four new governors have been elected: Edward F. Swift, John G. Shedd, Edward L. Ryder and Kenneth S. Goodman. The expenses have been \$123,000 and of the school \$75,000. The members have contributed \$72,000 during the year.

The officers of the Municipal Art League for the coming year will be R. Clarkson, president; Lorado Taft, first vice-president; Eames MacVeagh, second vice-president; Kenneth Sawyer Goodman, secretary, and Charles L. Hutchinson, treasurer.

WORCESTER (MASS.)

The Summer exhibition at the Art Museum, now on, will continue until Sept. 18. There are a smaller number of pictures shown than usual, but the display has unusual quality. "Lady with White Shawl," by William M. Chase, is given the place of honor on the east wall. Among the more notable pictures whose presence gives the display such distinction are: Ernest Lawson's "High Bridge," Lillian H. Genth's "Springtime," Richard E. Miller's "An Interior," and Frederick C. Frieseke's "In the Doorway," "The Alpine Rocks," by John S. Sargent; "June," by J. Alden Weir; G. Gardner Symons' "River in Winter," "Misty Day," by W. L. Lathrop, and Paul Dougherty's "Moonlit Cliffs."

The watercolor display is very attractive. There are twelve by Winslow Homer, the most notable, "Fishing Boats at Key West."

Among the artists who contribute canvases direct from their studios are Joseph de Camp, Mary Cassatt, Willard L. Metcalf, Jonas Lie, Carl Melchers, Robert Reid, Leon Dabo, Philip L. Hale and Louis P. Dessar.

BUFFALO.

The sixth annual summer exhibition of American artists is on at the Albright Art Gallery. The exhibition is attracting wide interest and the galleries are crowded daily. The place of honor is justly occupied by Gari Melcher's portrait of Theodore Roosevelt, lent by the National Gallery.

FULLER MEMORIAL DISPLAY.

A memorial exhibition of the works of the late George Spencer Fuller opened on Tuesday, to continue through July 18, at Deerfield, Mass. With the exception of "Wood Road," owned by Mr. Emerson McMillen, and "The Study of Apple Trees," owned by Mr. W. L. Rogers, the collection which numbers 48 oils and 7 pen and ink drawings is complete. The exhibition is an impressive one and gives the idea of repose and reserve.

The place of honor is given to the "Winter Picture" recently shown at the Macbeth Galleries. On either side of this canvas is an attractive study of birches well drawn and fine in color. Other good works are "Along the River," "The Ford," "Quiet Autumn," "Autumn Trees" and three pictures loaned by Rev. A. W. Birks of which the "Rye Field" is perhaps the best. The drawings in their manner of treatment reveals the true artist's vision.

Mr. George D. Smith recently bought a collection of Washington Irving's letters for \$10,000.

PHILADELPHIA (PA.)

At the recent annual meeting of the Pennsylvania Society of Miniature Painters, the following officers were re-elected to serve for the ensuing year: Mrs. Emily Drayton Taylor, President; Ludwig E. Faber, Vice-president; Miss A. Margaretta Archambault, Secretary; Miss Sarah Y. McFadden, Treasurer; Miss Ellen Wetherald Ahrens, Miss Amy Otis, Herman Deigendes, Executive Committee. It is proposed to hold a loan exhibition of old Miniatures, in conjunction with the Annual Exhibition of Modern Miniatures to be held in the Academy next Autumn on the Tenth Anniversary of this Society, which will give an opportunity to those who love this Art, to see the best work of the past, with the best of the present.

The Jury of Selection will be Herman Deigendes, Miss Blanche Dillaye, Henry B. Snell, Miss Maria Judson Streat and Mrs. Alice Rushmore Wells. The Hanging Committee will be Miss Ellen Wetherald Ahrens, George Walter Dawson, Ludwig E. Faber, Miss Sarah Y. McFadden and Miss Amy Otis. A special Committee for the Selection of old miniatures, will be appointed by the President.

BOSTON.

A summer exhibition of paintings is on at the Copley Gallery. Works were loaned by some of the foremost artists.

Edmund Tarbell is represented by one of his early works depicting a group of people in an orchard which, in 1891, brought him national recognition. There is fine color and harmony of composition in "Mother and Child," by George De Forest Brush. Robert Reid sends one of his charming early summer landscapes. In his portrait of "Mother and Child," Joseph De Camp shows an exquisite bit of outdoor painting. Louis Kronberg is represented by a characteristic picture of a "Ballet Dancer." Other good works are by Philip Little, William Dean Hamilton, Charles Hopkinson, E. W. Redfield, Charles H. Davis and Child Hassam.

WM. PENN MEMORIAL.

The late Charles F. McKim had been requested by the Pennsylvania Society of New York to draw a design for a memorial to William Penn, to be erected in London, but it was never finished. The firm of McKim, Mead & White completed the design in the form of a memorial tablet, according to the ideas of their late partner, which was erected and unveiled last Thursday, in the Church of Allhallows, Barking, London, where Penn was baptized in 1644.

OBITUARY.

Paul De Longpré.

Paul De Longpré, the well known painter of flowers, died at his home, Hollywood, California, July 29. He had been ill for a long time and several months ago underwent an operation for mastoiditis and before recovering, was attacked by rheumatism. He was born in Lyons, France, in 1855, went to Paris and devoted his time to painting. Two of his oils were accepted by the Paris Salon in 1876. His life was a busy and successful one, but the failure of a Paris bank swept away all his savings. In 1890 he came to this country and later exhibited a number of paintings of flowers at the American Art Galleries and at several other cities. Many of his water-colors and paintings have been reproduced and sold throughout the country.

H. T. See.

Horace Thurston See widely known for his portraits and miniatures, died in this city, July 3. He was born in England, but spent most of his life in this country, and had painted portraits of many prominent New York people.

ARTS FEDERATION CONVENTION.

Editor *American Art News*:

In your otherwise fair and accurate report of the proceedings at the annual convention of the Federation of Fine Arts in Washington in your June issue, I was surprised to read in the notice of Miss Mechlin, the assistant secretary's paper on the "Traveling Exhibitions" of pictures organized by the Federation that "she paid a generous tribute to the *American Art News* for the pioneer work done by it in this field four years ago and which laid the foundation of the enterprise."

I happened to enjoy a seat in the second row in the convention room so that every word of Miss Mechlin's and other papers read was heard distinctly by me, and I am positive that she did not allude to the *American Art News* or its traveling picture exhibitions at any time. I fear either that your representative did not hear the paper and was misinformed regarding its contents, as I do not like to accuse your estimable publication of publishing wilfully incorrect news even if as in this case "the wish might have been father to the thought." The matter is perhaps a trivial one, but I consider it worthy your attention.

Yours truly,

A Delegate.

St. Louis, Mo., June 30, 1911.

[We must plead guilty to an incorrect statement if "A Delegate" is correct in his statement and we have to assume that he is from the tone and contents of his kindly letter. Our representative at the Convention was unfortunately unable to hear Miss Mechlin or other speakers distinctly in the back rows of seats, owing to the bad acoustics and outside noises of the street which filled the Convention room and was informed by a delegate who sat nearer the front that Miss Mechlin paid the tribute unfortunately alluded to in our June issue. As such a tribute it seemed to us would have not been unnatural—as we have a pardonable pride in our organization of traveling picture exhibitions in the South and Southwest—we did not question our informant's accuracy and are at a loss to understand how said information could have been so inaccurate and careless, to say the least, as to so mislead us. Our apologies to Miss Mechlin if she was misquoted as "A Delegate" asserts.—Ed.]

CABLE ITEMS.

London advices are that the Attorney General, who recently stopped the sale of Bunyan's copy of "Fox's Book of Martyrs" upon the ground that the Bedford Literary Institute had no legal title to the volume, has since decided that the Institute is not a public trust, and is legally entitled to sell the book. As Mr. Pierpont Morgan is known to be anxious to secure it, it is probable that this treasure will be added to his library.

A London cable to the New York *Sun* says: The famous Bennett collection of porcelains, which is regarded as superior to either the collection of Salinger or Morgan, has been bought for \$1,500,000 by an Englishman. It is intended for a public museum.

A London cable states that Mr. Morgan has recently bought a miniature of Thomas Cromwell, Earl of Essex, by Holbein. It is said that only two portraits of the Earl were painted. The price paid is not given.

A Berlin cable states that Prof. von Seidlitz, of Dresden, recently wrote an article, which was published in a Berlin art journal, in which he attacked the authenticity of Rembrandt's "Mill," owned by Mr. P. A. B. Widener of Philadelphia, and expressed the opinion that the picture was by Gelder, a pupil of Rembrandt. In reply Dr. Bode, who made a careful examination of the painting, after it had been cleaned by an expert, says that it is a genuine Rembrandt. Prof. Hauser agrees with Dr. Bode.

WITH THE ARTISTS.

Mr. Frederick Blasche, sculptor and taxidermist of the Museum of Natural History, has finished two bronze medallion portraits of Mr. Walter Winans, one of which will be presented to the Czar of Russia and the other to King George V. of England. On that intended for the Czar is shown the Order of St. Stanislaus, which the Emperor had conferred upon Mr. Winans, while on the other is seen the decoration of an order given to Mr. Winans by the late King Edward VII.

George Elmer Browne sailed on Saturday last on the "Philadelphia" for Paris and is now at work in his studio, and Italy. During his stay in America Mr. Browne held successful exhibitions of his work in New York, Chicago, Milwaukee, St. Louis and other cities and sold several works.

Miss L. Sterling has recently sailed for Paris and is now at work in her studio, 13 Rue Val de Grace.

Miss Harriett Phillips is painting at Wayne, Lake George.

Robert Vonnoh and Bessie Potter Vonnoh are at their summer home in France.

Charles Frederick Naegle has been detained in the city with some portrait work; he will leave next week for his summer studio at Holly Beach, N. J.

Wm. J. Potter with Paul Dougherty is painting at St. Ives, Cornwall, England. The former will remain abroad a year.

Carleton Chapman is spending a considerable part of the summer in the West.

Henry W. Ranger is at his new studio at Noank, Conn.

Roswell M. Shurtleff is doing some excellent work near his summer home in Keene Valley, the Adirondacks.

Albert P. Lucas is at Rangeley Lake, Me.

Albert Herter, of the Herter Looms, has recently completed the interior decoration and furnishing of the new Pittsburgh Athletic Clubhouse in Schenley Park, Pittsburgh. To the satisfaction and delight of the members. The entire work in arrangement, delicacy of color and clever use of the Herter weaves, is delightful and has led to many new commissions in Pittsburgh for the Herter Company. The artist has loaned the Club for its beautiful library, several of his best known decorative panels.

Henry Wolf has recently completed two notable wood engravings. One, a portrait of Thackeray, after a charcoal drawing by Samuel Laurence, dated 1852, is the frontispiece of the current Harper's, and the other is from the portrait of the Duke de Olivares by Velasquez in the Hispanic Museum. The Thackeray portrait is distinguished for delicacy of line, and the Velasquez by the skilful handling of the blacks, while each has that almost marvelous faithfulness to the original which distinguishes all the able engraver's work.

David J. Gue has just completed a portrait of Alexander Hamilton, for the new Whitehall Club at Battery Place, New York. The subject is represented in three-quarter length standing pose. It contains life-like qualities and good flesh tones, and in quality is equal to his fine marines, for which he is better known.

Hugo Ballin and wife returned on the "Amerika," June 4, after a three months' trip abroad, during which the artist visited Tunis, Algiers and Biskra, and made an extended trip into the Sahara Desert in search of subjects. Later they visited Rome. They will remain in this city a few days and then go to their home at Linnecroft, Conn.

Frederick Baker is spending the summer at Cragmoore, N. Y.

Charles Bittenger is at Peconic, L. I.

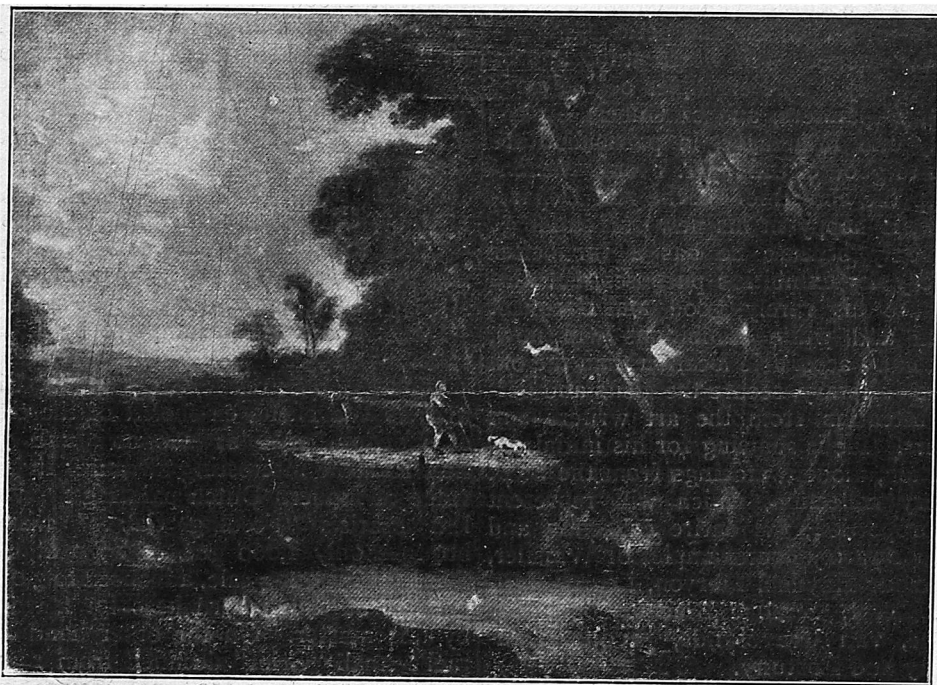
Richard Maynard will spend a few months with his parents at Utica.

George Lawrence Nelson is in Paris where he intends to remain for two years.

Edgar E. Walter left recently for San Francisco where he will remain until the Autumn.

James Montgomery Flagg is spending the Summer on the Maine Coast.

Mr. and Mrs. Howard Hildebrand will sail Aug. 1, for Spain. They will remain abroad until November.



LANDSCAPE WITH BLIND MAN CROSSING A BRIDGE

By Gainsborough.

Recently purchased by the Boston Museum of Fine Arts from the Vose Galleries.

FINE GAINSBOROUGH SOLD.

Mr. Jean Guiffery, Curator of the Boston Museum of Fine Arts, is to be congratulated on his recent purchase for the Museum of a characteristic and important landscape by Gainsborough from the R. C. & N. M. Vose galleries, Boston.

The canvas which is illustrated on this page, measures 40 by 50 inches and is called "Landscape with Blind Man Crossing a Bridge," though this has sometimes been shortened to "The Blind Beggar." It comes from the private collection of Sir George Beaumont, Bart. and was exhibited in the Grosvenor Gallery in 1885. The general tone of the picture is based on a delectable scale of warm greenish browns. The composition recalls the school of Ruysdael and Hobbema but it is executed with more breadth in the details, as for instance the foliage; and nothing is more striking in it than the purely spontaneous and naturalistic tone.

At a recent conference held at the Italian Club in New York several prominent Italian citizens discussed a plan to establish in this city, a society similar to that of the Hispanic Society, to exhibit the modern works of Italian artists.

MISSION OF POST-IMPRESSIONISM.

Editor *American Art News*.

Dear Sir:

May I be permitted, in a brief presentation, to espouse the cause of an important movement in modern art, the material for which I have gathered from a close study of the works of Matisse and of his disciples, as exemplified in the recent fall salons at Paris; and also by the exhibition of the works of Pablo Picasso at the Photo-Secession Galleries on Fifth Ave. An analysis of the movement gives us the following explanation.

It is evident that nature achieves her varied functions by the irrefragable rules of science, each particle or atom fitting into its particular place unerringly, but, since all rules to be proved must have the exception, to prove this cosmic rule it is necessary also to have an exception. Art is this exception. It has only very recently been discovered that this is the case, and the men who have made this vital contribution to the world, and who are consecrating their lives and sacrificing their energies to this great work, are known as post-impressionists. I want to say a few words for these wonderful men and explain, if I can, their point of view. It is such a difficult point of view that it will not be possible for one to see it, unless one is in sympathy with the movement.

Now the exception to the cosmic must be the chaotic. Some insist that it is cosmetic, but that is questionable. The process of art, therefore, is like the accumulation of the original particles out of chaos; a lawless energy, an accident of chronological space.

beautiful woman. Being an artist, and absorbed in the abstract, the concrete things make little impression upon him, synthetically, therefore, his thought is rather of her fortune in not being ungainly, ugly and badly formed. By antithesis comes the mental revolt against the perfect thing and distorted and monstrous thoughts take possession of him. These distorted thoughts take form: sometimes like Gilbert's bagpiper with something which "resembles a tune," and sometimes without any apparent meaning whatever. A beautiful head may thus take the form and expression of a dipper-gourd, a graceful hand by this psychological process comes to resemble a bunch of bananas and the perfect lines of the figure are metamorphosed into disproportionate excrescences and bumps. For what is the vital psychic suggestion received from the view of beautiful things? Naturally, ugly things! On the one hand beauty, form, vitality; on the other ugliness, distortion, decay; therefore putrid things.

It has been shown that art is thus the registration of the various stages or analyses of thought; the more remote the better. It is naturally illimitable! Through all of these ramifications of suggestion; the topsy-turvyism of brain methods and actions; subtle changes giving new orders of sublimation or distortion, the artist seizes, here and there, something so precious, something so beautifully personal, or impersonal, so abstruse and extraordinary, that it is often indeed hard to follow. Yet this very difficulty is its greatest fascination. It is the pursuit of the ideal carried to the last degree of enthusiasm. For what can exceed the delight of tracing some vague glimmer of relationship to the known thing out of the unknown? What a development of brain cells to follow the sequences of thought of the real artist and to pick from the agglomeration that mysterious and precious something so different from the obvious and banal thing we have been taught to accept as art.

This unrestraint, of course, to small minds accustomed to a restricted viewpoint, breaks like a blow in the umbilicus; but those who have not yet been enlightened and wish to belong to the exalted Order of High-Brows, must "get busy." Post-impressionism is something they cannot do without.

Colin Campbell Cooper.

New York, July 10, 1911.

Although Mr. Walter A. Johnson has resigned from active management of Arts and Decoration, owing to his appointment as managing director of the John Lane Company, there will be no radical changes in the editorial policy of this art magazine. Thomas W. Ashwell, the president, and Albro C. Gaylor, business manager and treasurer, will continue the policies which have made the magazine so successful in the past.

Mr. Gaylor was for some years assistant manager of the International Studio and commended himself to its publishers by his able and good work, and Mr. Ashwell was connected also with the same publication and proved himself an efficient and most capable man.

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SPECIAL ANNOUNCEMENT.

The "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The remaining Summer MONTHLY issues will be published on Saturdays, August 19 and September 16.

A GENEROUS GIFT.

Mr. George A. Hearn has added to his other generous donations of pictures and money to the Metropolitan Museum of which institution he is an honored and valued trustee—five important modern American oils and the sum of \$100,000 for the further purchase of modern American pictures, in memoriam of his son Arthur Hoppock Hearn whose untimely death last winter is so much deplored. To Mr. Hearn is almost entirely due the present collection of both early and modern American pictures in the Museum. He first recognized that an Art Museum should be strong especially in the works of the painters of its own country and he has not only employed his influence both as trustee of the in-

stitution, as a lover of and believer in American art, but also his large means to build up a worthy collection of American pictures for the Museum. Not only the Metropolitan but the American public owes a debt of gratitude to Mr. Hearn for his support of American art and this last generous gift adds to this debt.

The white marble lions which flank the outer entrance Fifth Avenue stairway of the new Public Library, and which have been, and continue to be, the subject of much criticism—have prominent and unusual manes which extend under their chins, in the manner of the beards worn by men of an older American generation. It has been suggested that they should be severally given the names of "Peter Cooper" and "Horace Greeley."

ART IN NEW LIBRARY.

The art galleries in the new Public Library, while simple and without pretension, are spacious and well lit and the pictures which formerly had their place in the Lenox Library building and which are not known as they should be to the public, look far better than in their old home. They are a curiously mixed lot of canvases—of all schools and periods, but include a number well worth study and of fine quality. The examples of the early English painters, and of Gilbert Stuart, Sully and Munkacsy, in particular, are seen to good effect. Mr. Frank Weitenkamp the able chief of the Art Department, is happy in his new surroundings not only because he has a far better gallery for exhibition purposes, but also because his rarely good and frequent black and white exhibitions will now, in a more accessible location than the old Lenox Library, secure the visits and better attention from the art writers and lovers. He is showing for his initial exhibition, modern etchings from the S. P. Avery collection, which will represent in proportion, the entire collection and include rarely fine examples of Whistler, Seymour Hayden, Meryon, Legros, Millet, Corot, Strang, Bracquemond, Lallanne, van Gravesande, Jacque, Daubigny and Fortuny.

METROPOLITAN MUSEUM.

In the June Bulletin of the Metropolitan Museum special mention is made of the statuette of Hermarchos, bought last year out of the income of the Rogers fund. It is of bronze, 10½ inches high, and is regarded as one of the finest examples of Greek portraiture in existence. Among the 24 drawings purchased during the winter now on exhibition in the gallery devoted to drawings, are included the "Creation of Eve," attributed to Raphael, from the Beverly Collection; a bull fight, by Guardi, a female saint holding a chalice, by Hans Baldung; landscape with cattle and figures, by Gainsborough. There are also a crayon drawing by Whistler, two of architecture by Muirhead Bone and five of East Side life by Jerome Myers. Mr. Emerson McMillin has presented to the museum a snow scene, by Leonard Ochtman, and in gallery 24 there is an excellent portrait of the head of Lady Lethbridge, by Gainsborough.

Mr. George A. Hearn has recently given to the Museum five paintings and \$100,000. The former to be added to the Hearn collection and the income from the latter to be devoted to the purchase of paintings by American artists. The fund is to be known as the Arthur Hoppock fund and pictures bought from this donation to be inscribed "Arthur Hoppock Fund."

LONDON LETTER.

London, July 6, 1911.

I am able to announce an important amalgamation of art firms. The firm of Obach and Co. has been amalgamated with that of Messrs. P. & D. Colnaghi & Co. (of 13 & 14 Pall Mall East) under the style of P. & D. Colnaghi and Obach, the partners being Mr. O. Gutekunst and Mr. G. Mayer. Pending the building of new premises in Bond Street, the business will be carried on as heretofore at both addresses; and the first exhibition organized by the new firm, consisting of etchings and drawings by Alphonse Legros, opened at 168 New Bond Street yesterday.

The Coronation honors in art include knighthoods for Frederick Eaton, Secretary to the Royal Academy; Ernest George A. R. A., architect; Claude Phillips, the well-known critic and ex-keeper of the Wallace Collection; and Frank Short R. A., president of the Royal Society of Painter-Etchers.

The most important sale at Christie's during June was when Viscount Hood's family portraits and other properties were dispersed. A portrait of the first Viscount Hood by L. F. Abbott made £2,310, Hoppner's portrait of Vice-Admiral Sir Samuel Hood also £2,310; and Reynolds's "Alexander Hood, First Viscount Bridport," £2,730. At the same sale Raeburn's portrait of Thomas Milles Riddell made £2,205; the same master's "Mrs. Johnstone of Straiton," £5,775; Gainsborough's "Lady Innes," £3,780; the same's "Thomas Medleycott," £4,410; Raeburn's "Mrs. Newbiggin," £3,045; Largilliere's portrait of a lady £1,627; and a fête champêtre by J. B. Pater, £1,155.

Modern pictures belonging to Sir Charles Wakefield, ex-sheriff of the city of London, sold at auction June 30 showed some interesting advances in the value of modern Dutch paintings. Willem Maris's "Feeding Calves" which brought only 1,000 gns. in 1910 at the Alexander Young sale, advanced to 3,050 gns. an auction record here for a work by this master. On the other hand Israel's small "Grief" declined from 1,400 gns. in 1910 to 1,250 gns. though his "From Darkness to Light" made 440 gns. as against 420 gns. last year. Blommer's "Minding Baby" at 700 gns., and Ter Meulen's "Pasture Land" at 300 gns., also showed increased values, while Faustin Latour's "Flowers in a Bowl," painted in 1882, jumped from 350 gns. in 1906 to 670 gns.

At a sale of etchings at Sotheby's the late Sir Seymour Haden's "Etudes a l'eau forte" made £210, and D. Y. Cameron's "Notre Dame, Interior," £65.

The Fourth London Salon of the Allied Artists' Association, which opens at the Royal Albert Hall next Friday, will include works by John Lavery A. R. A., James Pryde and many other leading artists as well as a number of interesting things from the younger artists who are arriving. Among foreign contributors Russia will be represented by the sculptor Aronson and the painter Machkoff, Japan by two painters, Tanosuke and Utagawa, Sweden by the sculptor David Edström, France by Chapuy, one of whose works was recently bought for the Luxemburg, and many other of the interesting younger Paris painters.

Other current exhibitions of special interest are the retrospective collection of paintings by Walter Sickert at the Stafford Gallery, and the first exhibition of "The Camden Town Group" at the Carfax Gallery.

The sale of the Huth library of woodcuts and engravings was completed today. It realized a total of \$74,200.

PARIS LETTER.

Paris, July 5, 1911.

The Salon of the Society of French Artists proposes to change the entire régime of giving recompenses; the new nomenclature will place the Medal of "Hors Concours" practically out of the reach of American artists who do not have a "Bon Ami" as it can then be obtained only by a First Class Gold Medal, and that honor has not yet come to an American.

The names and class of medals which have been in vogue for more than a century will be as follows:

"Honorable Mention" Unchanged
3rd class Medal (gold) to . . . Bronze

2nd class Medal (hors concours) to . . . Silver Medal

1st class Medal (seldom ever given) to . . . Gold Medal, Hors Concours

The principal reason for this change as told by a leading member of the jury, is to eliminate the prevailing opinion on the part of the connoisseur that, whereas the First Class medal is seldom given, the conclusion is that the exhibition is again a poor one. The question was thoroughly debated at the closing meeting of this year's Salon recently, but for obvious reasons it was decided to wait until the October meeting before putting it to a vote.

It is the opinion of prominent French artists, that the move is an unwise one. It makes greater the struggle for Hors Concours, and as few artists are satisfied without attaining that distinction, they prefer to join the other, more modern Salon, rather than struggle for years to win in an honorable way, that which modern politics enters to so great an extent.

A remarkable exhibition of the works of Charles Cottet has been hung at the Georges Petit gallery. It is remarkable because it is far from being homogenous, yet a stronger and more diversified "one man" show has seldom been seen in Paris. Cottet paints whatever becomes before his vision, be it beautiful or grotesque, pleasure-giving or painful to the beholder, and unlike most artists, he exhibits every canvas that he paints, giving the public a splendid opportunity to become acquainted with the painter, the artist and the man behind the brush.

Richard Miller, after vainly searching in all the paintable quarters of France for artistic and congenial material, has gone again to Giverny, with his class.

Mr. and Mrs. Frank Armington, the painter-etchers, have gone on an extensive and lucrative trip to the Pacific coast. Mr. Armington is commissioned by the head office in London of the Canadian Pacific Railway, to make ten oil paintings and ten etchings, along the line of their railroad. Besides receiving a handsome sum for doing the work, the C. P. R. pays all traveling and hotel expenses of the artist and his wife, until they return to Paris in November.

Since my last letter the Salon has voted to Emile Renard the Medal of Honor, for his "Breakfast for the Orphans on Their First Communion."

John Russell returned to his Paris studio from New York and Canada where he held exhibitions of his work which were successful. While in Canada he painted portraits of several high officials.

Thomas R. Congdon has just completed portraits of Dr. Henry C. Dimon, Mrs. Dimon and their daughter Henriette, of Philadelphia, also Frank King Clark of Berlin, Mrs. Corinne Wilson of London, and Miss Nellie Ruddock of New York City.

Augustus Koopman has sold his "Launching Fishing Boats" to the Brooklyn Institute.

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SCHAUS FIXTURES SOLD.

The remaining portion of the lease of the building No. 415 Fifth Ave., held by the executors of the estate of Herman Schaus, has been purchased by the owner of the property, Mrs. A. A. Anderson, wife of the artist. The lease would have expired May 1, 1916. Five years ago Mrs. Anderson endeavored to purchase the unexpired part of the lease from Mr. Schaus, which would have enabled her, in combination with the heirs of the adjoining Lewis estate at N. E. corner of 37th St., to have disposed of the large plot that would have thus been free, to Lord & Taylor who had purposed the erection thereon of a large business building. The plan failed, however, as Mr. Schaus demanded \$250,000 for his unexpired lease. An auction was held at the Schaus galleries June 27 of the fixtures, frames, etc., remaining after the removal of the pictures. There was a large attendance, but only low prices were obtained. The large print cases at the right of the lower gallery sold for only \$25.

THE GREELEY STATUE.

A commission for the memorial statute of Horace Greeley has been given to William Ordway Partridge.

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AROUND THE GALLERIES.

Carl Glucksman, who sold a head of Rembrandt last winter, has recently disposed of an unusual example of David Teniers Jr. to a prominent New York collector.

Mr. Arthur H. Folsom of the Folsom Gallery sailed June 24 for Naples on the "Berlin" and is now in Paris. There he will stay the greater part of the summer and will return late in September.

Messrs. René Gimpel and Felix Wildenstein sailed last month for Paris. The galleries at No. 613 Fifth Ave., will be closed during the summer.

Mr. H. G. Kelekian sailed for Paris on the "Olympic" on June 28. He will go to Constantinople and Persia and will return in late September.

The Victor G. Fischer galleries, No. 467 Fifth Ave. (opposite the Public Library), will remain open during the summer for the accommodation of visitors to New York, daily until 5 P. M., and Saturdays, to 1 P. M., and while setting forth no special exhibition, will have on display notable examples of the Old and Modern masters.

The Macbeth galleries will remain open during the summer. There is now on exhibition a collection of selected American paintings.

The Ehrich galleries, No. 463 Fifth Ave. (opposite the Public Library), will remain open during the summer. The galleries are devoted exclusively to Old Masters of all the schools, and are now hung with selected examples.

STATE ART COMMISSION.

Mr. Friedman has introduced a bill in the New York Assembly providing for a State Art Commission, to be composed of eleven members, five to be appointed by the Governor from lists to be submitted by the Fine Arts Federation, the central New York and the Buffalo chapter of the American Institute of Architects, whose duty will be to approve any work of art before it is acquired by the State.

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ASHURST SULLYS SOLD.

At an auction of the library and some pictures owned by the late Richard L. Ashurst and the late Dr. John Ashurst of Philadelphia at Samuel T. Freeman's Gallery in Philadelphia, June 19 last, several oils by Thomas Sully purchased by the Ashurst brothers at the sale of the studio effects of the artist some years ago and three examples of Rembrandt Peale were disposed of by Stan V. Henkels as auctioneer. There was spirited competition. One large oil "Portrait of Lady and Child," a typical example, went to William Macbeth for \$675. The Holland Galleries paid \$150 for a copy after Joshua Reynolds of his "Mouse Girl," and from \$25 to \$30 for some other examples. The Peales sold at low figures.

The following letter is interesting:
Editor *American Art News*.

The press notice of the Ashurst sale of pictures, speaks of \$675 as being a higher figure for a Sully than has been recorded here for some time. At the Harrison sale less than two years since a replica by Sully of his portrait of Fanny Kemble brought \$1,600.

Edward Biddle.

Philadelphia, June 21, 1911.

THE "LIGHTING" PROBLEM.

Perhaps in no building, recently built, has more attention been paid to details than in the New York Public Library, recently dedicated. It is this close attention to detail that makes this building the masterpiece of the well-known firm of Carrere & Hastings. There are five art galleries, all spacious and well arranged, with excellent lighting. By day light floods them through large skylights in the center of each gallery, while an innovation has been introduced in the artificial lighting in the use of Frink reflectors of drawn bronze, designed in strict harmony with the period architecture of the galleries.

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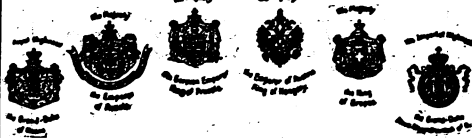
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